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WINSOR'S NARRATIVE AND CRITICAL HISTORY OF AMERICA.*

The person would be laughed at who in our day should write American history in the loose, rhetorical, and flamboyant style which was popular forty years ago. In no department of American literature has there been in recent years a more marked progress than in that of our national, state, and local history. These indications of improvement are seen, not only in the later historical publications—which are usually characterized by thorough research, careful study, and a scholarly style—but they appear in the facilities which are now furnished to students in colleges and universities for acquiring the best methods in the study of history, and a taste for historical research. A professor of history is now deemed as essential in a first-class college as a professor of metaphysics or of natural science. Men of eminent abilities are filling these positions. With them, history has not the meaning it formerly had: simply of Assyria and Babylon, of Greece and Rome, of the middle ages and

modern Europe. With them it also means, and most emphatically, the civil and political history of the western continent, and of this Nation of ours—its discovery, settlement, growth and development—lessons of more thrilling and romantic interest, and of more importance to American citizens, than are furnished by the records of any other people. When every writer on political science in the old world is making a profound study of the institutions of the new world, and is drawing his best illustrations from their practical operation, it is time that Americans knew their own history. The recent organization of the American Historical Association, with a membership in every State in the Union, its annual meetings and series of publications; the series of "Studies in Historical and Political Science," issued by the Johns Hopkins University; the "Wharton School Annals of Political Science," issued by the University of Pennsylvania; the "Political Science Quarterly," issued by the faculty of Columbia College, New York, all treating American subjects after the new methods, are further indications of the growing interest in the study of American history. The historical societies of the land, state, county, city and town, many with its series of publications, are almost without number, and are composed of earnest workers, each in his own specialty.

In this summary of progress, the zealous collectors of early American books and of foreign books relating to America must not be overlooked; and they are many. It is a taste for possession which is rapidly increasing in every cultivated community. There is no incentive to the study of American history like the owning of some of those early and precious books. The possession of anything like a large and choice collection of them is a luxury which only millionaires can indulge in. Mr. McMaster, in the first volume of his readable and superficial history, said that before the period at which his narrative began (1784), "No American writer had appeared whose compositions possessed more than an ephemeral interest." The American book-collectors have had their smile at this statement, and have pitied the author's unfamiliarity with early American literature. A book which has held its own for one or two centuries, and will now command in the London market a price a hundred times greater than when it was published, can hardly be said to have "an ephemeral interest." There are hundreds and thousands of such books; and their commercial value is constantly rising. Does Mr. McMaster expect that his volumes (which he, certainly,

* NARRATIVE AND CRITICAL HISTORY OF AMERICA. Edited by Justin Winsor, Librarian of Harvard College. Boston: Houghton, Mifflin & Co. Vols. II., III., IV.

does not regard as of "ephemeral interest") will stand the test of two centuries as well? Suppose a person of modest ambition and limited means should acquire a taste for North-western history—the whole country is more than he can cover—and should resolve to possess the early books which treat it. He would soon be amazed at the number of these books, and their cost: the narratives of the French voyageurs into the Northwest before an Englishman had seen it; the Jesuit Relations; such books as Pittman's "European Settlements on the Mississippi," and those homely volumes written and printed in the backwoods of Western Virginia and on the prairies of Illinois—Withers's "Border Warfare," Doddridge's "Notes," Kercheval's "Valley of Virginia," Gov. Reynolds's "Pioneer History" and "My Own Times," Beck's "Gazetteer," the Palmyra (N. Y.) edition of the Mormon Bible, etc. It is, therefore, utterly impossible for historical students to own all the books they need, even if they have the wealth of such collectors as the late James Lenox, of New York, or John Carter Brown, of Providence, R. I. If those noted collections were now offered for sale by competition, the prices they would bring would astonish unbookish men, and ignorant people might think that insane asylums needed to be enlarged.

The want of our time, in the department of American history, is a work different from any that has hitherto been prepared, which, with a concise narrative of events, shall give a critical and scholarly outline of the subject, and an account of the books which are the sources of our history. Such a work we have at last in the "Narrative and Critical History of America," under the editorial supervision of Mr. Justin Winsor, the Librarian of Harvard University, three volumes of which have already appeared, and five more are to follow. Too high praise cannot be bestowed upon the plan and execution of the work. The amount of time and labor which have been bestowed upon it by the editor and his collaborators is simply stupendous. It is issued under the auspices of a committee of the Massachusetts Historical Society, and with the coöperation of fourteen other historical societies in this country and in England. Instead of being written by one person, which, in a work of such magnitude, must necessarily be a superficial treatment, the topics have been assigned to well-known writers selected with reference to their special fitness to treat those subjects. The work, therefore, in this respect, is encyclopædic in its character; and yet the grouping of the chapters brings the related topics together, and gives to the separate volumes a chronological and topical unity.

The subject of the first volume is "America before Columbus"; and some of the topics

treated in the several chapters are: What was known or suspected by the ancients concerning America? the real and alleged explorations and discoveries by the Northmen, the Chinese, the Irish, Welsh, etc.; the prehistoric races of America; the mound-builders, copper-users, cliff-dwellers, and pueblos; the ancient civilization of the Mexican, Nahua, and Maya races, and of the ancient Peruvian and other South American people. This volume will contain the editor's archæological and bibliographical introduction, and will be the latest volume issued in the series.

The subject of Volume II., the first in the order of issue, is "The Spanish Discoveries and Conquests." The most zealous worker in this field is the learned and accomplished editor himself. The volume opens with an introduction by him, on the "Documentary Sources of Early Spanish-American History," and he follows it up with a chapter, of 92 pages, on "Columbus and his Discoveries," and a critical essay on the "Earliest Maps of the Spanish and Portuguese Discoveries." The great value of these papers is in the thorough familiarity of the author with the earliest and rarest books relating to these topics, and the critical and scholarly use he has made of them. No public or private collection of rare books in the land has been closed against him, and his pages are enriched by *fac-simile* portraits, autographs, views, maps and texts from these old books, which are most instructive, and are rarely seen by historical students. It is a satisfaction to know what is in these rare books; how they were illustrated; what institution or collector now owns them; what price they brought at the last public sale; and how many editions were issued and their relative value. The time has come when such information is appreciated, and when the slop-work with which the public has been served under the name of "standard American history" may be allowed to collect dust on the shelves. The next chapter is on Americus Vesputius, written by Sidney Howard Gay; followed by "Critical and bibliographical notes on Vesputius and the naming of America" by Mr. Winsor. Here again are *fac-similes* of the first publication of the letters of Vesputius, and of the text of the book in which the name "America" first appeared. The very curious story of the naming of this western continent is fully set forth. It was done by a very humble person, a teacher of geography and proof-reader, one Martin Waldseemüller (who wrote his name, transformed into Greek, "Hylacomylus"), in an edition of the "Cosmographiæ Introductio" containing the letters of Vesputius, which was printed in the little town of St.-Die, in the Vosges mountains of France, in 1507. The two original passages (in Latin) where the name "America" first

appeared, Mr. Winsor has reproduced in *fac-simile*. Translated they are as follows: "And the fourth part of the globe having been discovered by Americus, it may be called Amerigen; that is, the land of Americus, or America." And again: "Now truly, as these regions are more widely explored, and another fourth part is discovered by Americus Vesputius (as may be learned by what follows), I do not see why it may not justly be called Amerigen, that is, the land of Americus, or America, from Americus its discoverer, a man of wise intellect; inasmuch as both Europa and Asia have taken their names from females." The land which Vesputius discovered was in South America, and was called at the time "Mundus Novus." Vesputius died in 1512, and went to his grave without suspecting that he had discovered a new continent; and no other person in his day was wiser, on this point, than he. He supposed that he had discovered new land lying south of Asia, which might be an immense island like Australia. This new land, or new world, the humble writer at St. Die called "America" without knowing what the land was. It was not till 1513 that the true cosmography of the world, by the discovery of the Pacific ocean by Balboa, was suspected; and by the voyage of the Magellan expedition was verified. That the name came to be applied to the whole western continent, after it was ascertained that there was such a continent, was probably due to the fact that no other name was suggested. The name came very slowly into use, and in 1522 found a place on a *mappemonde* in the "Geographia" of Ptolemy. It is certain that Vesputius was in no way responsible for giving a name to the new continent, when in justice the honor was due to Columbus. Ancient Florida in this volume is treated by John G. Shea; Las Casas and the relations of the Spaniards to the Indians, by Geo. E. Ellis; Cortes and his companions, by the Editor; Discoveries on the Pacific coast, by the Editor; Pizarro and the Conquest of Peru, by Clements R. Markham; Amazon and Eldorado, by the Editor; and Magellan's Discovery, by Edward E. Hale. Each chapter is profusely illustrated by *fac-similes*, and accompanied by critical and bibliographical notes.

Volume III. opens with a chapter on the Voyages of the Cabots, by Charles Deane; followed by Voyages of Hawkins and Drake, by Edward E. Hale; Explorations for a Northwest passage, by Chas. C. Smith; Sir Walter Raleigh, by Wm. Wirt Henry; Virginia, by Robt. A. Brock; Norumbega and its English explorers, by B. F. De Costa; Earliest English publications on America, by the Editor; The Religious element in the settlement of New England, by Geo. E. Ellis; Pilgrim Church and Plymouth Colony, by Franklin B. Dexter; New England, by Charles Deane;

The English in New York, by John Austin Stevens; The English in New Jersey, by Wm. A. Whitehead; Founding of Pennsylvania, by Fred. D. Stone; and the English in Maryland, by Wm. T. Brantly.

Volume IV. begins with the Physiography of North America, by Nathaniel S. Shaler; and is followed by the Voyages of Cortereal, Verazano, Gomez, and Thevet, by George Dexter; Maps of the Eastern Coast, by the Editor; Jacques Cartier and his successors, by B. F. De Costa; Maps of the Northeast coast, by the Editor; Samuel de Champlain, by Edmund F. Slafter; Acadia, by Chas. C. Smith; Discovery of the Great Lakes, by Edw. D. Neill; Joliet, Marquette, and La Salle, by the Editor; Father Louis Hennepin, by the Editor; Baron La Hontan, by the Editor; The Jesuits, Recollects, and the Indians, by John G. Shea; The Jesuit Relations, by the Editor; Count Frontenac and his times, by George Stewart, Jr.; Atlases and charts of the sixteenth and seventeenth centuries, by the Editor; New Netherland, by Berthold Fernow; and New Sweden on the Delaware, by Gregory B. Kean.

Volume V. will treat of the French and English in North America from 1689 to 1763; Volume VI., the American Revolution, 1763-1783; Volume VII., the United States, 1783-50; Volume VIII., Canada and the American Outgrowths of Continental Europe. Each volume is accompanied by a full and minute index; and all the separate indexes will be condensed into one general index in the last volume. For volumes of this size and character the subscription price of \$5.50 each is very moderate.

The scope of the work may be inferred from this *résumé* of its contents; but its critical scholarship and its wealth of helpful references and notes can not be appreciated except by an examination of the three volumes which have been issued. The work will not be a substitute for some of the excellent popular histories which now exist, but it will be their supplement and commentator. A popular history must treat events in a cursory manner, and, from the standpoint of a student of history, in a superficial manner. The student therefore finds that the general histories give him but little help, and that he must have recourse to rare books, to monographs, to the collections of the historical societies, and if possible to unprinted manuscripts, getting back as near as he can to original authorities. These are the materials which have been used in Mr. Winsor's work, and to which references are made.

No person who becomes a zealous student of American history ever undertakes to cover critically the whole field. He becomes a specialist, and devotes his energies to the study of some period, some locality, some events, and,

for the time being, to some single event. His first endeavor is to ascertain and establish the facts involved; and from these facts it is very likely that he will develop a view or statement of the event very different from that which he finds in the standard histories. His investigations have given him a knowledge of the literature of the subject. It is specialists of this grade whom Mr. Winsor has sought for as his contributors. In some of the chapters are embodied the results of years of delectable study. In natural science the best work is done by specialists; and, in fact, all scientists, except lecturers in colleges and on the public platform, are specialists. A gentleman who had found a very interesting bug, applied to an eminent entomologist to ascertain what it was and its habits. The scientist could not give him the information. In his surprise, the gentleman said: "Excuse me,—I thought you were an entomologist." "So I am," was the reply; "but that is not my bug." That scientist probably contributed to the *Encyclopædia Britannica* the article on "my bug," and if it could be identified would no doubt be found to be an able paper.

The thanks of American scholars are due to Mr. Winsor and his enterprising publishers for the production of this valuable and monumental work in American history.

W. F. POOLE.

THE REVELATION OF A HUMAN SOUL.*

This book is a revelation, a life-drama, a voice from the depths and heights; a panorama of psychological experiences of the most vital, expressive, and fascinating interest. A great, unique, richly endowed, and highly cultivated soul, occupied with the deepest questions of life, and moving in planes of the most instructive and exalted experience, is laid bare. As a piece of literature, this *Journal*, while betraying its kinship with other remarkable productions, stands by itself, and will be immortal, for it is of the spirit.

Henri-Frédéric Amiel was born in Geneva, in 1821; after study and travel he was elected, in 1849, Professor of *Æsthetics* and French Literature at the Academy of Geneva; and four years later he exchanged this post for the professorship of Moral Philosophy, which he continued to hold till his death in 1881. The *Journal Intime* covers a period of more than thirty years, and is the only work of conspicuous importance of this beautiful genius—scholar, poet, philosopher, critic; one of the peculiarly expressive voices of the nineteenth century.

* AMIEL'S JOURNAL. The *Journal Intime* of Henri-Frédéric Amiel. Translated, with an Introduction and Notes, by Mrs. Humphry Ward. London and New York: Macmillan & Co.

Amiel's constitutional idiosyncracies, which were intensified by his environment, obstructed his literary career and kept him, during his lifetime, in comparative obscurity. As a professor, with all his vast learning and accomplishments, he made no special mark; in the field of letters he seemed to disappoint the expectations of his distinguished friends who saw in his youth the signs of great promise; he acknowledges his own failure to accomplish the literary work for which he was consciously equipped, and was perpetually realizing the comparative barrenness of his execution. Yet all the apparent shortcomings of his life have abundant compensation in what he bequeathed the world in this incomparable *Journal*. Parts of this voluminous record, of some 17,000 pages in MS., were published in France soon after his death; and now we have in English the excellent translation of Mrs. Humphry Ward—a treasure for which many serious and contemplative natures will be more than grateful.

With strong mystical and poetical elements, Amiel's mind was keenly analytical, comprehensive, and profound. He had mastered the philosophies of the ancients and moderns; his mind was enriched by travel; he was acquainted with the methods and results of science; he had a passion for Nature, was familiar with all great literature, free from cynicism, and profoundly religious. His *Journal*, written chiefly for personal reasons, is a transcript of his intellectual and spiritual life—what he saw with the soul, felt, apprehended with the inmost intelligence—portraits of opinions, beliefs, hopes, struggles, affections, aspirations, doubts, despairs. It contains the keenest criticisms, the clearest delineations of the forces that are potential in life, society, politics, religion; observations on the vital things of humanity, nature, the soul, the universe. We see a man who is living consciously in the presence of the infinite, whose lofty ideal is fed and sustained by the most solemn considerations, who is supremely solicitous of a spotless conscience, who lives above all self-seeking, self-assertion, worldly ambitions, in the fear that anything may restrain the precious liberty of his personality; who is able to study himself as a being distinct from himself, who by a wonderful sympathy can identify himself with innumerable individuals and objects, and who never ceases to honor that which is most himself by a moral attitude that corresponds with his exalted aims and apprehensions.

Amiel's intellectual and moral character fitted him for the function of the great critic; and as he saw things outwardly, and inwardly, and in their totality, his judgments were scrupulously discriminating and just. His observations on such writers as Voltaire,

Chateaubriand, Goethe, Rousseau, Corneille, Saint Beuve, Victor Hugo, Taine, Renan, Cherbuliez, Weber, and others, are very fresh, penetrating, and profound. But it is on the workings of his own mind, and his philosophy of life, that the book centres. Such a narrative of profound experiences, such an apprehension of all that is awful and mysterious in existence, such a struggle to attain the good and to adjust oneself to the order of the universe, such a recognition of the requirements of the heart, and at the same time such respect for the reason and the moral law, delivered with such grace of style and power of statement, will have a deep and lasting fascination for all souls that are accustomed to brood over the deep verities of their being.

Quotations can do no justice to this volume, and yet without them it is impossible to give true glimpses of the author's scope, quality, and power. But how little comparatively, from a book of nearly five hundred pages, can those selected convey of the variety and value of the whole!

Amiel's unswerving fidelity to the ideal is positively announced:

"Materialism coarsens and petrifies everything; makes everything vulgar, and every truth false. And there is a religious and political materialism which spoils all that it touches—liberty, equality, individuality. What is threatened to-day is moral liberty, conscience, respect for the soul, the very nobility of man. What the writer, the teacher, the pastor, the philosopher, has to do, is to defend humanity in man. Man! the true man, the ideal man! . . . The ideal under all its forms is the anticipation and the prophetic vision of that existence, higher than his own, toward which every being perpetually aspires. And this higher and more dignified existence is more inward in character—that is to say, more spiritual. Watch, then, disciple of life, watch and labor towards the development of the angel within thee! For the divine Odyssey is but a series of more and more ethereal metamorphoses, in which each form, the result of what goes before, is the condition of those which follow. The divine life is a series of successive deaths, in which the mind throws off its imperfections and its symbols, and yields to the growing attraction of the ineffable centre of gravitation, the sun of intelligence and love. . . . What all religious, poetical, pure, and tender souls are least able to pardon is the diminution or degradation of their ideal."

His respect for all that is included in man explains his aptitude for psychological study, and his aversion to all intellectual proscription:

"I have a feeling that something of everything is wanted to make a world, that all citizens have a right in the state, and that, if every opinion is equally insignificant in itself, all opinions have some hold upon truth. My tendency is always to the whole, to the totality, to the general balance of things. What is difficult to me is to exclude, to condemn, to say no: except, indeed, in the presence of the exclusive. I am always fighting for the absent, for the defeated cause, for that portion of truth

that seems to me neglected; my aim is to complete every thesis, to see around every problem, to study a thing from all possible sides."

It is to this largeness of view that Amiel attributes one cause of his literary sterility:

"I have far greater width than inventiveness of thought, and, from timidity, I have allowed the critical intelligence to swallow up the creative genius. Is it indeed from timidity?"

This indisposition to enter upon some great literary effort is a subject of frequent reflections to the philosopher, and he seems perfectly aware of its explanation:

"I am afraid of the subjective life, and recoil from every enterprise, demand, or promise which may oblige me to realize myself: I feel a terror of action, and am only at ease in the impersonal, disinterested, and objective life of thought. The reason seems to be timidity, and the timidity springs from the excessive development of the reflective power which has almost destroyed in me all spontaneity, impulse, and instinct—and therefore all boldness and confidence. Whenever I am forced to act, I see cause for error and repentance everywhere—everywhere hidden threats and masked vexations. From a child I have been liable to the disease of irony, and that it may not be altogether crushed by destiny, my nature seems to have armed itself with a caution strong enough to prevail against any of life's blandishments. It is just this strength which is my weakness. I have a horror of being duped—above all, duped by myself—and I would rather cut myself off from all life's joys than deceive or be deceived."

Reverie when alone with Nature was inevitable to a mind constituted like his.

"Will they ever return to me, those grandiose, immortal, cosmogonic dreams, in which one seems to carry the world in one's breast, to touch the stars, to possess the infinite? Divine moments, hours of ecstasy, when thought flies from world to world, penetrates the great enigma, breathes with a respiration large, tranquil, and profound like that of the ocean, and hovers serene and boundless like the blue heaven. Visits from the muse Urania, who traces round the foreheads of those she loves the phosphorescent nimbus of contemplative power, and who pours into their hearts the tranquil intoxication, if not the authority of genius—moments of irresistible intuition, in which a man feels himself great as the universe and calm like God! From the celestial spheres down to the shell or the moss, the whole of creation is then submitted to our gaze, lives in our breasts and accomplishes in us its eternal work with the regularity of destiny and the passionate ardor of love. What hours, what memories! . . . What a pale counterfeit is real life of the life we see in glimpses, and how these flaming lightnings of our prophetic youth make the twilight of our dull monotonous manhood more dark and dreary! . . . We must know how to put occupation aside, which does not mean that we must be idle. . . . Reverie, like the rain of night, restores color and force to thoughts which have been blanched and wearied by the heat of the day. With gentle fertilizing power it awakens within us a thousand sleeping germs, and, as though in play, gathers around us materials for the future and images for the use of talent. *Reverie is the Sunday of thought; and who knows*

which is the more important and fruitful for man, the laborious tension of the week, or the life-giving repose of the Sabbath?"

It is his habit to carry with him a sense of the infinite—he lives face to face with the awful grandeurs of life, God, the eternities.

"This morning the poetry of the scene, the song of the birds, the breeze blowing over the fresh green fields, all rose into and filled my heart. Now all is silent. O Silence, thou art terrible!—terrible as that calm of the ocean which lets the eye penetrate the fathomless abysses below. Thou showest us in ourselves depths which make us giddy, inextinguishable needs, treasures of suffering. Welcome tempests! at least they blur and trouble the surface of those waters with their terrible secrets. Welcome the passion-blows which stir the waves of the soul, and so veil from us its bottomless gulfs! In all of us, children of dust, sons of time, eternity inspires an involuntary anguish, and the infinite a mysterious terror. We seem to be entering a kingdom of the dead. Poor heart! thy craving is for life, for love, for illusions! And thou art right after all, for life is sacred. . . . In these moments of *tête-à-tête* with the infinite, how different life looks! How all that usually occupies and excites us becomes suddenly puerile, frivolous, and vain. We seem to ourselves mere puppets, marionettes, strutting seriously through a fantastic show, and mistaking gewgaws for things of great price. . . . The only substance properly so-called is the soul. What is all the rest? Mere shadows, pretext, figure, symbol, or dream. Consciousness alone is immortal, positive, perfectly real."

The nature of this man is deeply religious, and with all his profound attainments in philosophy he never ceases to recognize the needs of the heart, and the only source of its satisfaction. He acknowledges, too, the essential spirit and methods of the Gospel. At the age of thirty he writes:

"Moral love places the centre of the individual in the centre of being: to love is virtually to know; to know is not virtually to love."

Less than three years after, he says:

"Every soul in which conversion has taken place is a symbol of the history of the world. To be happy, to possess eternal life, to be in God, to be saved,—all these are the same. All alike mean the solution of the problem, the aim of existence. . . . Peace and repose can nowhere be found except in life and in eternal life, and the eternal life is the divine life, is God. To become divine is then the aim of life; then only can truth be said to be ours beyond the possibility of loss, because it is no longer outside us, nor even in us, but we are it, and it is we; we ourselves are a truth, a will, a work of God. Liberty has become nature; the creature is one with its Creator—one through love."

At the age of forty-seven he affirms:

"The religion of sin, of repentance, and reconciliation, the religion of the new birth and of eternal life, is not a religion to be ashamed of. In spite of all the aberrations of fanaticism, all the superstitions of formalism, all the ugly superstructures of hypocrisy, all the fantastic puerilities of theology, the Gospel has modified the world and consoled mankind. . . . Jesus will always supply us with the best criticism of Christianity."

The Journal abounds in vital truths like these:

"When everything is in its right place within us, we ourselves are in equilibrium with the whole work of God. Deep and grave enthusiasm for the eternal beauty and the eternal order, reason touched with emotion and a serene tenderness of heart,—these surely are the foundations of wisdom. Wisdom! how inexhaustible a theme! A sort of peaceful aureole surrounds and illumines this thought, in which are summed up all the treasures of moral experience, and which is the ripest fruit of a well-spent life. Wisdom never grows old, for she is the expression of order itself—that is, of the eternal. Only the wise man draws from life, and from every stage of it, its true savor, because only he feels the beauty, the dignity, the joy of life. To see all things in God, to make one's life a journey towards the ideal; to live with gratitude, with devoutness, with gentleness and courage—this was the splendid aim of Marcus Aurelius. And if you add to it the humility which kneels, and the charity which gives, you have the whole wisdom of the children of God, the immortal joy which is the heritage of the true Christian. . . . The eternal life is not the future life: it is life in harmony with the true order of things,—life in God. . . . We must learn to look upon time as a movement of eternity, as an undulation in the ocean of being. . . . To live so as to keep this consciousness of ours in perpetual relation with the eternal, is to be wise: to live so as to personify and embody the eternal, is to be religious."

He sums up, after a long experience, his view of religion thus:

"Religion for me is to live and die in God, in complete abandonment to the holy will which is at the root of nature and destiny. I believe in the Gospel, the Good News—that is to say, in the reconciliation of the sinner with God, by faith in the love of a pardoning Father."

But his critical faculty and religious yearnings seemed to be in continual conflict, and this makes the picture of his life so deeply pathetic. Nature is all the time a reminder, an awakener, a prophet speaking from beyond the veil. In the spring of 1869 he says:

"I wandered along the Rhone and the Arve, and all the memories of the past, all the disappointments of the present, and all the anxieties of the future, laid siege to my heart like a whirlwind of phantoms. . . . Ah! how terrible is spring to the lonely! . . . I had the sharpest sense of the emptiness of life and the flight of things. I felt the shadow of the Upas tree darkening over me. I gazed into the great implacable abyss in which are swallowed up all those phantoms which called themselves living beings. I saw that the living are but apparitions hovering for a moment over the earth, made out of the ashes of the dead, and swiftly re-absorbed by eternal night, as the will-o'-the-wisp sinks into the marsh. From regret to disenchantment I floated on to Buddhism, to universal weariness. Ah, the hope of a blessed immortality would be better worth having."

A few days after this, see how the tide of feeling turns:

"The Alps are dazzling under their silver haze.

A passionate wish to live, to feel, to express, stirred the depths of my heart. It was a sudden re-awakening of youth, a flash of poetry, a renewing of the soul, a fresh growth of the wings of desire. I forgot my age, my obligations, my duties, my vexations, and youth leapt within me, as though life were beginning again. It was as though something explosive had caught fire, and one's soul were scattered to the four winds: in such a mood one would fain devour the whole world, experience everything, see everything. Faust's ambition enters into one, universal desire—a horror of one's own prison cell. O, ye passions, a ray of sunshine is enough to rekindle ye all! The cold black mountain is a volcano once more, and melts its snowy crown with one single gust of flaming breath."

How finely this is put:

"Tell me what you feel in your solitary room when the full moon is shining in upon you, and your lamp is dying out, and I will tell you how old you are, and I shall know if you are happy."

And this:

"Deep within this ironical and disappointed being of mine, there is a child hidden—a frank, sad, simple creature, who believes in the ideal, in love, in holiness, and all heavenly superstitions. A whole millenium of idylls sleeps in my heart."

How true are utterances like these:

"The public is won by the bold imperious talents—by the enterprising and skilful. It does not believe in modesty, which it regards as a device of impotence. The golden book contains but a section of the true geniuses. . . . True goodness is loth to recognize any privilege in itself; it prefers to be humble and charitable; it tries not to see what stares it in the face—that is to say, the imperfections, infirmities, and errors of human-kind: its pity puts on airs of approval and encouragement. It triumphs over its own repulsions that it may help and save. . . . Piety is the daily renewing of the ideal, the steadying of our inner being, agitated, troubled, and embittered by the common accidents of existence. Prayer is the spiritual balm, the precious cordial that restores to us peace and courage."

But I have already transcended the space assigned me in these pages. To me, this volume is a wonderful and precious treasure. Such a production inevitably takes its place in the permanent literature of the world, for it contains the truth of life and the food of souls.

HORATIO N. POWERS.

SAINTSBURY'S ENGLISH PROSE STYLE.*

Mr. George Saintsbury is a great traveller in the world of books. He has visited shores as remote as any ever trodden by Mandeville or Marco Polo, and he is fully equal to the modern scientific traveller in competence to describe what he has seen. He has read whatever anybody reads, as well as much that

nobody else reads. He is the paleontologist of books: a fossil book means as much to him as a fossil bone to Professor Huxley. When, in the introductory essay, he refers to the æsthetic notions of Hilpa and Shalum before the deluge, one has perfect confidence that Mr. Saintsbury knows whereof he speaks. It is pleasant to fancy the transition from arrogant triumph to apologetic confusion in a man so hard to floor as Sidney Smith, had Mr. Saintsbury been alive to present himself when the Edinburgh reviewer propounded that famous question, "Who reads an American book?"

This almost unrivalled breadth of critical reading marked Mr. Saintsbury as of all men the most likely to succeed in a task like the production of the present volume. This task was similar to that which he performed for French literature in 1883,—namely, to compress within a handy volume of 400 pages "a collection of characteristic examples" of the styles of some fivescore of the foremost masters of English prose, from the invention of printing down to the year 1800 as "the inferior birth-limit," letters, drama, and oratory being for the most part excluded. As, from the conditions of the case, but three or four pages could be assigned to a single author, it is evident that the value of the book must chiefly depend upon the care and taste exercised in making the selections. Perhaps a comparison of this work with the best one of the kind already before the public will furnish a sufficiently severe test. Ten years ago there were published in the Clarendon Press Series two volumes entitled "Typical Selections from the Best English Writers" (of prose), an excellent work, as may be inferred from the fact that it was the result of the collaboration of such men as Dean Stanley, Mark Pattison, Goldwin Smith, Prof. Conington, and others. In extent, Mr. Saintsbury's book bears to the Oxford book the relation of five to eight; while in the number of authors represented the proportions are reversed, Saintsbury including ninety-six, the Oxford editor fifty-nine. Thus the latter has at his disposal for each author something less than three times as much space as the former. This gives him a great advantage over Mr. Saintsbury, which he forfeits by making his selections scrappy, giving an average of more than five separate passages from each author to Saintsbury's one and a half and less. It is the weak point of both works that the selections are too brief; but in the case of the present work this is made almost inevitable by the limits of the book. Each of Mr. Saintsbury's nuggets is a solid lump, while in the Oxford book a great proportion of the selections are mutilated by the omission of passages deemed unsuitable. It is needless to say that such emasculated specimens are almost valueless for purposes of rhetorical analysis. The

* SPECIMENS OF ENGLISH PROSE STYLE, from Malory to Macaulay. Selected and annotated, with Introductory Essay, by George Saintsbury. Chicago: A. C. McClurg & Company.

Oxford editor, having young readers in mind, made his selections with an educational aim; while Mr. Saintsbury's selections are made purely upon grounds of taste, and have, accordingly, a choicer literary quality. To illustrate this comparison, one or two examples may not be superfluous. From Southey the Oxford book gives six extracts on about as many pages, and two of these passages are mutilated; Saintsbury, on the other hand, devotes a little less space to one more satisfying extract from "The Doctor." From Milton's "Areopagitica" both editors extract the passage about the quest for truth, but the Oxford editor takes only about half as much as Mr. Saintsbury, and emasculates this by the omission of two passages relating to the "obdurate clergy." By this treatment the extract loses much of its sting and point, and is rendered well suited to enable the instructor to disguise the truth—unwelcome perhaps at Oxford—that the honored poet was a rabid "anti-clerical." The superiority of the volume before us with regard to the selection of authors is still more marked: it is at once more catholic and more discriminating. For example, between Jeremy Taylor (born 1613) and Dryden (born 1631), the Oxford book contains selections only from Temple, Barrow, and Tillotson. In the present volume the following are represented: Henry More, Baxter, Cowley, Evelyn, Algernon Sidney, Bunyan, Halifax, all born between the dates mentioned; while Tillotson and Barrow are omitted. To conclude this comparison, it should be remarked that the Oxford editor devotes a page or two to the biography and criticism of each author, while Saintsbury's limit is eight lines in the form of an epigraph, into which he still manages to pack a surprising amount of information and criticism. Now that literary and biographical reference books are so numerous and accessible, this brevity will hardly lessen the value of the book.

The introductory essay is interesting, instructive, suggestive. It would not be easy to find elsewhere within the limits of thirty pages either an outline so accurate of the development of English prose style, or a statement so lucid and so sound as to what English prose style is and what it should be. Differ as critics may from Mr. Saintsbury in theory and in practice, probably there will be substantial agreement that his conservative preference for the sobriety, simplicity, and balance of the school of Dryden, Addison, and Swift, is, for the educator at least, the safest attitude. It is happily becoming a commonplace of pedagogy, that the function of the teacher ends with the acquisition by the pupil of notions of clear and correct expression: these once secured, elegance, picturesqueness, etc., may be safely left to the spontaneous promptings of

nature. Were there space here for the purpose, the present writer would like to comment upon a few of Mr. Saintsbury's remarks; but perfect agreement in matters of criticism is neither attainable nor, perhaps, desirable, and it is better to commend the essay to those interested, who will find it concentrated enough to bear more than a single perusal. Like the brief notices of authors, this essay abounds in compendious criticisms and felicitous characterizations. In style, Mr. Saintsbury is here at his best,—clear, compact, harmonious, the thought lighted here and there with choice bits of phrasing which are sometimes rather difficult to distinguish from the classes of "aniline" and "unexpected" words condemned by him in others. There is one rooted defect noted by THE DIAL in reviewing his life of Marlborough (in February). Mr. Saintsbury condemns vigorously "the peppering and salting of sentence after sentence with strange words or with familiar words used strangely." If words from half-a-dozen foreign languages, ancient and modern, can be called "strange," the author's advice is enforced by his own warning example. This essay being presumably not specially addressed to scholars, it would have been worth his while to convert the foreign counters by the aid of which he performs his own mental operations into the current coin of English speech recommended by him to others. Happily for Mr. Saintsbury and his fellow-craftsmen, the time is come when thousands of readers presume to take some interest in English literature even before acquainting themselves with the vocabularies of several foreign tongues.

On the whole, there is no other book so well suited to the needs of instructors requiring a series of selections to serve at once for rhetorical analysis and as illustrations of the development of English prose style. No mere ready-made description or analysis of the styles of authors (not even that of Prof. Wm. Minto in his admirable *Manual of English Prose*), however useful it may be in connection with a book like this, can be made a substitute for it. After analyzing specimens from some of the classic authors, the student might profitably turn his lens and scalpel to the examination of the introductory essay. That it will bear examination, the following weighty and elegant paragraph, the concluding one of the essay, may testify:

"To conclude, the remarks which have been made in this Essay are no doubt in many cases disputable, probably in some cases mistaken. They are given, not as *dogma*, but as *doxa*; not as laws to guide practitioners whose practice is very likely better than the lawgiver's, but as the result of a good many years' reading of the English literature of all ages with a constantly critical intent. And of that critical intent one thing can be said with confidence, that the presence and the observation of it,

so far from injuring the delight of reading, add to that delight in an extraordinary degree. It infuses toleration in the study of the worst writers—for there is at any rate the result of a discovery or an illustration of some secret of badness; it heightens the pleasure in the perusal of the best by transforming a confused into a rational appreciation. I do not think that keeping an eye on style ever interfered with attention to matter in any competent writer; I am quite sure that it never interfered with that attention in any competent reader. Less obvious, more contestable in detail, far more difficult of continuous observance than the technical excellences of verse, the technical excellences of prose demand, if a less rare, a not less alert and vigorous exercise of mental power to produce or to appreciate them. Nor will any time spent in acquiring pleasant and profitable learning be spent to much better advantage than the time necessary to master the principles and taste the expression of what has been called, by a master of both, 'the other harmony of prose.'"

MELVILLE B. ANDERSON.

THE PAINTING OF THE RENAISSANCE.*

The second volume of Woltmann and Woermann's *History of Painting* was published, in an English translation, shortly before the Christmas holidays. The translation, by Clara Bell, is worthy of high praise; for while it is evidently very faithful to the original, it is unusually free from German idiom. The volume is a large one, containing over 650 pages, without counting the appendixes; yet it has been considerably abridged from the German original. It is not easy to see how further abridgment could be made without detracting from the value of the book, which rests largely upon its remarkable completeness. The style is forcible and thoroughly condensed, and there is scarcely a page in the entire volume which is not full of information derived from the most careful and conscientious study.

No complaint, therefore, can be made about the great length of the work, especially when it is remembered that this volume deals with the most important period in the entire history of painting—the period of the Renaissance which culminated in the glories of Dürer and Holbein, of Raphael, Michael Angelo, Leonardo da Vinci, Correggio, and Titian. Volume after volume has been written about many of these great painters separately, yet enough can be found in this single work to supply any except the deepest students of art with sufficiently complete information about them all. Indeed, the work as a whole is one of those marvellous products of patient German scholarship which seem

thoroughly to exhaust the entire subject, and make one wonder how it has been possible for one or two men to examine and review the immense mass of literature, critical and descriptive, which bears upon the subject; to inspect personally not only all the principal pictures in Europe, whether in public or private galleries, but also all the principal illuminated manuscripts, engravings, miniatures, paintings on glass, mosaics, etchings, and even wood-cuts, which had connection with the subject under treatment; and then, after such patient and thorough examination and criticism, to produce, as the result of their labors, a book of singular consistency and clearness, admirable in systematic arrangement, and containing in comparatively compact form all that the world in general needs to know about the painting of the Renaissance.

It is not to be expected that such a book will be interesting reading for those who read simply for entertainment. To such, it would certainly seem excessively dry and tedious. Even for those who read to learn, the work will be chiefly valuable as a book of reference. It contains page after page of what is little more than an enumeration of various artists, with the names of their chief pictures, and perhaps some little description of one or two of them. Of many of these artists, very few people know even the names; and the part of this book which describes these lesser men is scarcely more interesting reading than a dictionary. Nor has the work that interest which belongs to critical writings upon art, such as Lessing's "Laocoön" or Ruskin's "Modern Painters." In fact, there is very little criticism in it. The authors' aim is to describe and classify the artists and their works within the period of which they are treating, and thereby trace the development of painting in the Renaissance, from its beginning with the Van Eycks and Masolino and Masaccio, with many another of lesser fame, to its culmination in Dürer, Holbein, Raphael, Michael Angelo, and the many other gifted painters who were contemporary with them. This aim is accomplished in a truly scientific way, quite similar to the manner of investigation followed by the student of natural history who makes his collection of facts and phenomena as complete as he can in order that whatever theory may be thence evolved shall stand in the least possible danger of being overthrown by some unforeseen exception. So rigorous an application of the principles of modern scientific investigation is rarely found in a work upon painting. The result is that this book must take its place among the most valuable contributions which have ever been made to the literature of art.

It is perhaps to be regretted that the work

HISTORY OF PAINTING. VOL. II. The Painting of the Renaissance. From the German of the late Dr. A. Woltmann and Dr. Karl Woermann, by Clara Bell. Illustrated. New York: Dodd, Mead & Co.

could not have been made more interesting. Dealing, as it does, with one of the most fascinating themes which can engage the mind, the most wonderful pictures and some of the most marvellous men the world has ever seen, it would seem natural to expect that at least some parts of it should be full of charm. But this is not the case. If the authors felt any temptation to become merely interesting, they have successfully resisted it, and have maintained throughout a severely repressed style, and a most strict attention to hard though instructive facts.

The chapter upon Michael Angelo is perhaps the most interesting, and certainly not the least valuable. This artist is called "the mightiest artist soul that has lived and worked throughout the Christian ages." Few will quarrel with this emphatic use of the superlative, unless, indeed, Mr. Ruskin should wish to dispute the point. In further treating of Michael Angelo, it is said:

"No other has shown as he did that art must rise supreme above nature, or has lifted it to a higher level, reflecting truth in a purified ideal. His strong and lofty subjectivity places him in marked contrast to Leonardo da Vinci, whose capacious and objective mind embraces all creation, and at the same time observes every minutest detail of inanimate nature. Michael Angelo saw only the grand total, never noting details. He studied man alone and for his own sake: even the story he has to tell is only a secondary consideration; the structure and action of the human frame is the first, and it was all-sufficient in his hands. . . . To his contemporaries his power was irresistible, and to us he is still as fresh, as stupendous, and as unique as if we had seen his dawn and rise."

These sentences are quoted because they evidently express what was, in the authors' opinion, the highest outcome of the principle and practice of painting at the time of the Renaissance, and show wherein lay the secret of the imperishable glory which rests upon the great works of that period.

As the authors very justly say in their introductory chapter, the word "Renaissance" has no longer that narrow and limited meaning so long borne by the French word *Renaissance*—that is, a revival of antiquity. It was a "new birth of art, not of antiquity." Its wider sense has been thus well defined by Schnaase: "The word bears more than one application. In its first meaning it conveys the idea of that new birth of the art of the ancients, that revived interest in their works and learning which did in fact mark this period, and was an essential feature of the movement. But at the same time there was a Renaissance in a deeper sense: a new birth of Nature; a resuscitation and restoration of Nature to the human soul." The time of the Renaissance proper was therefore a period of growth and the development of newly awakened energies, and was of neces-

sity transitional in its nature, always reaching forth to something higher. Michael Angelo, Raphael, Leonardo, Correggio and Titian, and their contemporaries, were rather as the perfected flower of this growth, and can hardly be classed among the artists of the Renaissance pure and simple. Hence the authors devote a separate book to these greatest men, which they entitle the "Golden Age of Painting in Italy." The earlier part of the volume treats of the gradual progress of the Renaissance in Flanders, France, Holland, Germany, Spain and Portugal, and Italy. The subject is treated with the utmost detail in each country, reference being made not only to all leading pictures and many subordinate ones, but also to innumerable engravings, wood-cuts, illuminated manuscripts or miniatures (as they are here called), mosaics, frescoes, and paintings on glass.

The volume is illustrated with two hundred and ninety wood-cuts, selected with admirable judgment to illustrate the gradual progress of art in the various countries. Some of these illustrations are thoroughly good, others are quite inferior in execution; but on the whole they form a most valuable addition to the book, and are of the greatest assistance to any student of art. It is safe to say that a careful study of this history of the Renaissance painting will give a clearer and better idea of what the Renaissance really was, how it originated and in what it culminated, than could be obtained by the ordinary traveller not specially educated in matters of art, through visiting and examining with all the care he could every one of the famous art galleries of Europe.

WALTER CRANSTON LARNED.

POETRY AS A REPRESENTATIVE ART.*

Professor Raymond's book will repel those who begin with the last chapter, but will furnish much food for profitable thought touching poetic criticism to those who accompany the author from the beginning, as he goes

"sounding on
Through words and things, a dim and perilous way."
One is delighted with a text or a pretext for thinking upon so charming a subject, even though his reflections may be very different from those which the author intended to stimulate. This book is not to be treated with disrespect; for, although the treatment is very unequal, the style lumbering, and the thought often far from conclusive, the work as a whole is honest and laborious. The author's hobby is implied in the title and set forth a hundred times in these pages, yet nowhere so well

*POETRY AS A REPRESENTATIVE ART. By Professor George Lansing Raymond. New York: G. P. Putnam's Sons.

summed up as in the words of Schopenhauer, "All original thinking takes place in images," if, only, for "original" we read "poetic."

To let Professor Raymond speak for himself—it is the primary aim of his treatise to show that the poet is not exercising his legitimate artistic functions "when, instead of giving us a picture of nature and man, as he finds them, he has begun to give us his own explanations and theories concerning them." Accordingly, pure poetry is, like Homer's, representative, the poet's reflective processes being suggested by his images; while all poetry in which "explanations and theories," or abstractions of any kind, are in solution with the images, is "alloyed," not pure. Thus, most of Browning's "Ring and the Book," for example, and much of Lowell's workmanship, is found to be alloyed. The author believes that this distinction furnishes an infallible touchstone of poetic values; and yet he admits that "a man is more fortunate than most of his fellows, if among all his literary friends he finds one who really understands the difference between the two." If, at the end of these three hundred and fifty pages, the reader is not yet master of this distinction, the fact will be due to the author's infelicity of statement and ambitious show of philosophic method, and not to want of illustration or repetition.

The most satisfactory portion of the book is the first half, in which the author—who is evidently a much better elocutionist than critic—sticking to his last, shows how poetry is a development, not of the dance as has been supposed, but of the intonation of natural speech. Every man has his habitual tune; and in the cries of street-venders, the intonations of priests and exhorters, etc., we perceive this tune cultivated and regularized. So it was that, in the recitative of primitive storytellers, the natural inflexions and pauses of the voice came to be reduced to a system, and the necessity of breathing at longer or shorter intervals produced the longer or shorter lines or verses of poetry. If we accept this very plausible theory, it would appear that "the other harmony of prose," upon whose metrical quality Mr. Saintsbury has lately been insisting, contains in itself the "promise and potency" of the poetic art. Thus we may indulge in the pleasing assurance that, should all books of poetry be destroyed and all poetical tradition obliterated, metrical forms would again be developed from natural intonation, which is, as the author happily quotes from Herbert Spencer, "the commentary of the emotions upon the propositions of the intellect."

This book is cordially commended to the class whom the author (as he pathetically confesses) hoped to aid: namely, young writers ignorant of poetic technique and consequently prone to imitate the weak points of the mas-

ters. But its perusal should be accompanied by that of Professor Gummere's recent "Hand-book of Poetics," a work less ambitious and more exact and concentrated.

BRIEFS ON NEW BOOKS.

MR. C. H. HAM's book on "Manual Training" (Harper) has afforded him an opportunity for the extended treatment of a subject on which he has written much for magazines and newspapers. The lesser, but much the better, portion of the work is that in which he has given an account of the Chicago Manual Training School, a worthy institution, which Mr. Ham has been active in promoting, and whose workings he has made the subject of thorough observation and study. It is, he tells us, the only independent institution of the kind in the world; all others being departments of colleges or institutes of technology. A dozen or more state universities have departments of manual training, and it is a regular branch of education in the public school systems of twelve or fifteen American cities. The distinction enjoyed by the Chicago school, as well as its thoroughness of equipment and of methods, give it an especial interest, and its results are important to all educators and to the public. The glimpses which Mr. Ham shows us of the inner workings of this busy and successful institution are curious and instructive, and are made additionally attractive by a number of well-executed engravings. If Mr. Ham had contented himself with the modest but worthy task of setting forth the details of this interesting educational experiment, it might have been better for him and for the cause of manual training. He seems, however, to have been carried away by visions of "an educational revolution" which is to afford "at once a solution not only of the industrial question but of the social question." He wrote on these subjects, it seems, for three years incessantly in the daily papers; and whatever influence he may have exercised upon the public mind, the book is eloquent of the bad effects of this incessant journalizing upon Mr. Ham. As a contribution to the solution of educational problems, in any broad or philosophical sense, it might almost be called a monument of illogic, narrowness, and fatuous misconception. Many of the declarations would be ludicrous, were they not based on a misunderstanding so hopelessly perverse. The educational theories of the host of authorities, known and unknown, whom he cites, are presented only in their narrowest utilitarian bearings. All existing systems of education except his own are blandly referred to as "the old régime," and for manual training alone he employs the pleasing euphemism of "scientific education." The school of manual training "is to other schools what the diamond is to other precious stones—the last analysis of educational thought. It is the philosopher's stone in education," etc., etc. The only royal road to education must hereafter lie through the blacksmith's shop; no one must aspire to be truly cultured who cannot mortise a tenon or fit a casting. "Tools are the highest text-books," says Mr. Ham. "This is the practical age, and an educational system which is not practical is nothing"; and to be "practical" an educational system must prepare men for that stern iron age when there

will be "little time to sentimentalize with the poets or speculate with the philosophers." It is difficult to treat with patience these crude and narrow schemes for abrogating, in the name of education, all that to so many people gives life its chief value. It is hardly probable that either Mr. Ham's book or manual training will revolutionize the educational systems of the world. He deserves credit for his efforts to promote a useful and perhaps neglected special branch of training; but it cannot be benefited by such senseless and extravagant 'laudations of machinery. A hobby, even of iron, may suffer from overriding.

MR. ANDREW LANG takes the public into his confidence in a most amusing way by publishing a series of letters ostensibly addressed to eminent writers of the past. In these "Letters to Dead Authors" (Scribner) he indulges in some good-natured criticism, both of his contemporaries and of those whom he addresses. Surely no one has a better right than Mr. Lang to communicate familiarly with the spirits of Ronsard and Rabelais, of Theocritus, and Eusebius of Caesarea. In his epistle to the latter, an account is given of the present condition of comparative mythology; for now, as in the days of the Nicæan council, there is dispute concerning the nature of the gods, and Mr. Lang has elsewhere had much to say upon the contradictions existing between the explainers of myths. "Muellerus, the most erudite of the doctors of the Alemani," is the principal figure in this bit of half-serious pleasantry. Mr. Lang's familiarity with the earlier French literature enables him to address with some assurance such famous spirits as Molière, Ronsard, and Rabelais. The epistle to the last of these three is perhaps the best of the whole collection. The coming of the Coqcigrues—an event which in the world of Rabelaisian fancy was to be expected when Nephelococcygia should be an approved fact—becomes a stern reality for Pantagruel and his companions, in this chapter which Mr. Lang has added to Rabelais. The dreaded Coqcigrues take the form of a vast multitude, who surround the jovial voyagers and ply them with all sorts of unintelligible questions, such as: "Have ye Local Option here? Have ye got religion? Have your women folk votes?" Pantagruel's amazement at such queries may be imagined, and his still greater amazement at the conduct of the strange and melancholy invaders, who, when they learn how graceless is the condition of their victims, fall "some a weeping, some a praying, some a swearing, some an arbitrating, some a lecturing, some a caucussing, some a faith-healing, some a miracle-working, some a hypnotising, some a writing to the daily press." But they are soon discomfited, as Pantagruel bursts out in a great laughter, "for laughter killeth the whole race of Coqcigrues, and they may not endure it." And soon thereafter Pantagruel and the rest set sail for the kingdom of Eentelechy, where they abide to this day. "And thither the Coqcigrues can never come. For all the air of that land is full of laughter, which killeth Coqcigrues; and there aboundeth the herb Pantagruelion. But for thee, Master François, thou art not well liked in this island of ours, where the Coqcigrues are abundant, very fierce, cruel, and tyrannical. Yet thou hast thy friends, that meet and drink to thee and wish thee well wheresoever thou hast found thy *grand peut-être*." These passages illustrate the facility of the

author in the imitation of style, which is one of the marked features of the book. We can also without much difficulty discern therein the views of Mr. Lang upon the latest developments of civilization. In the letter to Lucian we have the same feeling in almost passionate expression: "Ah, Lucian, we have need of you, of your sense and of your mockery! Here, where faith is sick, and superstition is waking afresh; where gods come rarely, and spectres appear at five shillings an interview; where science is popular, and philosophy cries aloud in the market-place, and clamour does duty for government, and Thais and Lais are names of power,—here, Lucian, is room and scope for you." It is difficult to characterize adequately this volume without a more extended analysis than we can make. Its modest size certainly gives no indication of the amount of delicate humor and gentle satire, of keen criticism and penetrative insight, of wide sympathy and reverence where reverence is due, that are contained within its covers. And in addition to this, many of the letters, considered merely as reproductions of style, are veritable *tours de force*. No one but the translator of Theocritus, we venture to say, could possibly have written the epistle to the Sicilian singer; and few could have written the letter to Herodotus, or that to Rabelais, already quoted from, or the versified epistles to Pope, Byron, and Omar. Mr. Lang's genial little work will be long cherished by those who have once read it.

DR. CHARLES C. ABBOTT, of New Jersey, is well known in scientific circles as an able naturalist, with a rare faculty for investing the records of his observations with a popular interest. He has for a number of years been a valued contributor to scientific magazines, and has meantime published several books containing the fruits of serious and protracted study in various fields of scientific inquiry. A volume just from his hand, entitled "Upland and Meadow" (Harper), hints by its title at the broad range of his investigations. It is filled with a naturalist's notes taken at all seasons of the year and hours of the day, in the region, limited and yet illimitable, lying within an easy stroll from his own house-door. Dr. Abbott's observations are fresh and original. He speaks of no creature which he has not something new to tell about. With bird-life he is particularly conversant, and it is gratifying to know he does not gain this knowledge with gun in hand. He destroys neither birds nor nests to learn new facts in their history. After long watching, he arrives at the conclusion that the female birds of every species are exacting, obstinate, and tyrannical. It is a depressing statement, yet the author remarks that this, with other such proofs of individuality, "are among the most convincing evidences of a high degree of intelligence." Unravelling an old nest of the grackle, Dr. Abbott counted 482 twigs and 204 blades of grass which were woven into the structure. Placing a bunch of colored yarns within reach of a Baltimore oriole, building its domicile, the bird appropriated the gray threads only until its nest was nearly finished, when a few purple and blue threads were used. Not a red or yellow or green strand was taken. A host of ingenious experiments of a similar nature have been practiced by the author, to test the instincts and habits of birds, and with curious and amusing results. His book is a treasury of novel observations in natural history, which scientists will prize not less than the untechnical reader.

THE famous Egyptologist, George Ebers, is a warm friend and admirer of Lorenz Alma Tadema, who is equally famous in the art-world. Mr. Tadema is a Frieslander; but his student-life was spent in Germany, and here we may suppose the intimacy was contracted between the author and the painter, which has led the one to become the biographer of the other. Mr. Ebers undertook the duty hesitatingly, as he relates, but he has fulfilled it in a spirit of enthusiasm, maintaining nevertheless a good deal of reserve in communicating the personal history of his friend. His sketch is devoted rather to the pictures than the life of Mr. Tadema, yet from the account of the former we are expected to divine the motive and tenor of the latter. Mr. Tadema was born in the village of Dronrijp, in Leeuwarden, in 1836. The name Alma was adopted by him when a young artist, in order, as his biographer tells us, that he might avoid the place low down on the catalogue of picture exhibitions to which the initial of his patronymic condemned him. He was reared by a widowed mother, and after finishing his school studies entered the Art Academy at Antwerp. In 1871 he removed to London. In his own country (Holland) Mr. Tadema has met with a singular lack of appreciation, never having received the smallest commission from the king, the government, or any art institute, nor earning there more than a thousand florins by his painting down to the year 1880. In London he speedily gained fame and wealth, and his residence at Townshend House is one of the most elegant and artistic in that region of palaces. These are the chief particulars of the brief life of one whom the critics pronounce a great artist, and whom his biographer portrays as an eminently noble man. The biography is translated from the German by Mary J. Safford, and published by W. S. Gottsberger.

THE OBJECTIONS urged conspicuously against the theory of secular changes of climate, advanced by Dr. Croll in his work "Climate and Time," have induced the author to take up his pen in their defence. The series of "Discussions on Climate and Cosmology," thus evoked, appearing first in the "Philosophical Magazine," are now preserved in book form and presented to the American public by Appleton & Co. The chief critics on whom Dr. Croll bestows attention are Professor Newcomb and Alfred Russell Wallace; although it is to be said of the latter that our author differs from him only in some minor particulars of his proposition. While answering the objections of his opponents, Dr. Croll takes occasion to elaborate more fully the principles of the hypothesis he has projected. It is his belief that the secular changes in the climate of the globe are to be referred to the slow and quiet action of the forces of nature instead of to any great caty-clism, to a change in the eccentricity of the earth's orbit, or to a variation in the position of the earth's axis of rotation. He argues that life began on the earth at a period far more than forty millions of years ago, and that during æons of time previously the work of chiselling its surface and preparing it for habitation had been going on. He accounts for the glacial epoch, as for the milder temperature which has prevailed in polar regions in geologic ages, by the increase and diminution of the volume and heat of the warm ocean currents. These and other hypotheses connected with obscure and difficult questions in climatology are debated by Dr. Croll

with great learning and ingenuity. His arguments are addressed to specialists in science by whom alone could their signal merits be properly appreciated.

THE volume in which Mr. Theodore Roosevelt describes the "Hunting Trips of a Ranchman" (Putnam) is one over which the lover of field sports will linger with delight. The artistic sense is satisfied with the elegant externals of the book. It is a luxury to handle a work in which the typography and engravings are of such exquisite finish. Mr. Roosevelt is the owner of two ranches near Medora, Dakota, named respectively Elkhorn and Chimney Butte. Both are situated on the Little Missouri river, in the great hunting-grounds of the Northwest. The sportsman dwelling amid these favorable conditions has unsurpassed opportunities for making himself master of the knowledge and arts forming the craft of the hunter. Mr. Roosevelt writes with facility, varying his sketches with grave reflection, useful information, and piquant anecdote. The opening chapter describes the general facts and incidents of ranching in the "Bad Lands," after which the separate divisions of the work detail the events and results of the author's pursuit of the wild game of the region, the water fowl and land birds, the black deer, mountain sheep, buffalo, elk, bear, and smaller animals. Our best artists and engravers, including Frost, Gifford, Beard, Closson, and Dana, have been employed to illustrate the text, and their designs are true to the scenes and objects they represent. Among the plates are some of the finest examples of work with the pencil and burin which have adorned an American book.

MR. MYERS'S "Outlines of Mediæval and Modern History" (Ginn & Co.) is without doubt the best compendium of modern history with which we are acquainted. There is no aim at completeness, and it is not a book which will serve for purposes of reference: but it is for this very reason—that he eliminates unessential parts of history, as well as unessential details—that the author has been able to make an interesting, intelligible book in very moderate compass. Most writers of historical compendiums fail by their inability to see just what is essential and what not, or their unwillingness to omit anything but the merest trifles. By having the courage to omit really important things *because they are not essential to his plan*, Mr. Myers has succeeded where others have failed. The selections made may of course be criticised in detail—we, for example, should have considered English history in the eighteenth century as more essential than the conquest of Mexico and Peru; but this is a matter of judgment, in which everybody is entitled to his own opinion. As to the wisdom of the method, we have no question. Mr. Myers is eminently sound in his historical judgments, and we seldom find occasion to differ from him. We lay less stress than he does upon differences of race; *e. g.*, in relation to the Reformation (p. 378). A book like this, in which one reads page after page without meeting unfamiliar names or dates, would be benefited by marginal dates, chronological tables, and by having lists of kings in the form of genealogical tables, which would not occupy much more space than where (as in p. 278) they are given in a simple list. There are a number of good maps, reproduced from those in Freeman's Historical Geography of Europe.

"ALL men, all churches, all parties, all philosophies, and even the other sect of our own church, are perpetually in the wrong. Buy me, and listen to me, and you will always be in the right." In Mr. Lang's new "Auction of Philosophers," a fragment of which appears in the "Letters to Dead Authors," these words are put into the mouth of Mr. Frederic Harrison. This gentleman is usually more positive than the positivists, and certainly would have been forced to invent the term had he not found it already made by his French master. This idiosyncrasy does not, however, prevent him from being interesting, whatever the subject upon which he chooses to discourse; and his contributions to periodical literature during the past score of years were worth collecting into a volume. This volume takes its title from the principal essay which it contains, and is called "The Choice of Books and Other Literary Pieces" (Macmillan & Co.). These pieces are not all reprinted matter, the greater part of the paper on books, and the entire paper on St. Bernard, being published for the first time. The others are mostly taken from the "Nineteenth Century," the "Fortnightly," and the "North American Review." The essay on the "Choice of Books" comes at a time when the subject is up for general discussion, and offers a good deal of sound doctrine to readers who have been confused by the diversity of recent opinions as to the best reading. Mr. Harrison's positivism upon this and other subjects is certainly contagious, and his versatility is no less remarkable than the ability with which he presents his opinions.

In M. Compayre's "History of Pedagogy" (D. C. Heath & Co.) we have a well-arranged and trustworthy account of the great educators of the past, together with their environment and personal characteristics. Any extended discussion of the philosophy of education, or of theories regarding education for the future, is not attempted in this work. Considering the limits the author has imposed upon himself, the volume is worthy hearty commendation. For relative completeness and interest of exposition, we know of nothing better of its kind; and students of education will find it a valuable addition to their resources. One has only to turn to the chapters on Pestalozzi and Froebel, to find valuable accounts of influences now so potent in the educational world. M. Compayre is in the main a wise and conservative critic. While fully alive to the large results attained in modern times by the cultivation of the physical sciences, and with eyes open to the fine realization promised by the evolutionists, he has yet his cautions to offer, and has an appreciation of the defects in the schemes of Spencer, Bain, and kindred thinkers. The translator, Mr. W. H. Payne, has discharged his task well, both in the manner of transferring M. Compayre's text to the vernacular, and in his annotations, which are altogether too few and brief.

A NEW volume of the "Student's Series" of histories (Harper) is "Modern Europe," by Richard Lodge, of Brasenose College, Oxford. It will be found a very useful book, covering ground that is occupied by no other work of this character with which we are acquainted. Mr. Yonge's "Three Centuries of Modern History" omits just that period, the nineteenth century, which is most needed, and most difficult to get; while Mr. Lodge begins where modern history properly begins, with the fall

of Constantinople (1453), and ends with the treaty of Berlin (1878)—two decisive epochs in the history of the Ottoman Empire. Mr. Lodge's treatment is very satisfactory every way. The chapters, of a moderate length, are so arranged as to present by their subjects a tolerably complete view of the connection of events with one another; and, indeed, the connection of events, and the relation of cause and effect, form a prominent characteristic of the book. Incident and detail of narrative receive less space; and while the style is good, and the interest well sustained, the book will be less acceptable to those who read merely for entertainment, than to those who read for instruction. There is a copious chronological table, and an index.

If Professor Blackie undertook in two short lectures to give a complete answer to the question "What Does History Teach?" (Scribner), we should consider his undertaking to show more courage than discretion. For history teaches a multitude of things, and in a multitude of ways,—far in amount beyond what can be ever summed up in a book of this size. But the scope of this work is really very limited, and the question receives a very adequate answer within this limited range. It is to the two fundamental institutions of society, the State and the Church, that the discussion is confined; and in regard to these we have an admirable statement of what are the best results of historical study. The book can be read in a very short time, and the reader cannot fail to derive from it clearer and more intelligent ideas upon these topics.

A NINTH EDITION of the late Mr. Richard Grant White's "Words and their Uses" has been issued in cheaper form for school use, by Messrs. Houghton, Mifflin & Co. Criticism of this very popular, and (considering its subject) really fascinating work, would be, of course, at this date, superfluous. We may venture the observation that, in view of the fact that a number of the locutions here vigorously condemned are in good use and have been ably defended, this work might as a text-book prove a stumbling-block to some teachers and to many pupils. Doubtless the lamented author himself would have subjected it to searching revision before offering it as a text-book. Under the guidance of a competent instructor, the study of it would probably be as useful as it would certainly be interesting.

A THOUGHTFUL, intelligent essay on "Etching in America," by J. R. W. Hitchcock, comes from the press of White, Stokes, & Allen. It reviews the growth of the art in this country from its beginning in 1790, when Mr. W. S. Baker etched a portrait of Washington, which was declared one of the most faithful likenesses ever caught of the distinguished subject. Of the recent revival of etching, the work speaks candidly and appreciatively, noting the artists who have practiced it with most success, and the effect it has had in refining the public taste. There is no distinct school of etching, as there is no school of painting, in America; but, as Mr. Hitchcock states, there has been a surprising quantity of good work done, and much which has secured recognition in Europe. It rests with our artists to maintain the rank of pure etching in America, and to create a demand for it which shall be at once an inspiration and reward. The present work is admir-

ably adapted to serve a popular demand for information in this favorite branch of graphic art.

MR. GEORGE P. UPTON'S little volume upon "Woman in Music" (A. C. McClurg & Co.) is a revised and enlarged edition of his work upon the same subject published a few years ago, and checked in its circulation by a fire in which the plates were destroyed. It consists of three parts: first, an essay upon the general subject of the capacity of woman for the composition of music, and a thoughtful analysis of the conditions which have operated to prevent her attainment of eminence in that field of art; second, an account of those passages in the lives of the German composers devoted to their relations with women; and, third, a discussion of the interpretation of music by women. The outcome of the three parts together seems to be that, although the great composers have all been men, we yet indirectly owe very much to the influence and inspiration of the women with whom they have been associated, while in the interpretation of music women have always more than held their own as against the stronger sex. An appendix gives lists of the most noted compositions by women, and also of those numerous compositions which have been dedicated to women by their composers. It is needless to say that Mr. Upton's work is accurate, scholarly, and genial. He is one of the few writers upon musical subjects who avoid the extravagance to which these subjects tempt.

ONE not familiar with the life-work of the late Prof. Lewis R. Packard would gain little conception of it from the papers left by him and just published under the title of "Studies in Greek Thought" (Ginn & Co.). Throughout the twenty-five years of his connection with Yale College, his genial nature, his profound and accurate scholarship, his refined literary taste, and his untiring energy in the prosecution of his work even while battling against the inroads of disease, made him a moulding power in the life and thought of the institution. Though he wrote little for the public, his influence as an inspiring force in classical scholarship was felt far and wide beyond the bounds of the college with which he was connected. Of the seven essays in the volume before us, only the first two, on "Religion and Morality of the Greeks" and "Plato's Arguments in the *Phædo* on the Immortality of the Soul" received final revision by the author; but the remaining five, on "Plato's System of Education in the Republic," the *Æliupus Rex*, *Æliupus at Kolonas*, and *Antigone* of Sophocles, and "The Beginning of a Written Literature among the Greeks," are less fragmentary than one might have expected. The papers are all suggestive, and popular rather than erudite. The first one is the most valuable, and more nearly than the others does justice to the ability and scholarship of the author.

IN the second volume of his "Lives of Greek Statesmen" (Harper) as in the first, Mr. Cox aims to study the political history and institutions of Greece through her representative men. The work might be described under the characterization, "philosophical biography." The period dealt with in this volume is that of the great struggle between Athens and Sparta; as prominent figures in the politics of the time, Kimon, Perikles, Kleon, Brasidas, and Nikias, are brought before us, with others of

less note. The extreme views of the author on the interpretation of myths do not manifest themselves so frequently as in the first volume; the principles of historical criticism are for the most part soundly and judiciously applied. The style is clear and incisive, as in the author's admirable "History of Greece," to which the "Lives" form a fitting supplement.

MISS ELLEN H. RICHARDS'S little treatise on "Food Materials and their Adulterations," (Estes & Lauriat) is intended for use in schools and in the household; and in either place it has an important mission to fulfill. The author states justly that the *morale* of a people rests upon wholesome food, and that it is the duty of the state, as well as of teachers and housekeepers, to prevent the manufacture, sale and consumption of inferior and adulterated articles of diet. This can be accomplished on the part of government by the enforcement of proper laws, on the part of teachers by the introduction of the science of domestic economy into our schools, and on the part of housekeepers by guarding vigilantly against the use of impure foods. It is time, as the author remarks, for a general awakening on the subject; and she has done what she might to quicken interest in it by the production of a manual which, in the briefest compass, indicates the appearance and constituents of our various foods and drinks when in prime condition and the simplest tests for detecting their adulteration. It also furnishes invaluable hints regarding economy in the provision of food, designating those which are most nutritious and consequently the cheapest. Miss Richards, it may be added, is a practical chemist, and has for years been engaged in the laboratory examination of food materials.

THE recent outbreak of the Chiricahua Apaches in our southwestern territories has afforded a timely opportunity for the reproduction of the history of "An Apache Campaign," by Captain John G. Bourke, which was published originally in the "Outing" Magazine, and is now put into book form by Scribner's Sons. It rehearses the incidents of the expedition in pursuit of the hostile bands of this tribe, which was conducted with such swift success by General Crook in the spring of 1883. The account is written in vivid style by an officer who took part in the campaign, and who uses his pen with soldierly force and directness. It is a chapter worth preserving in the history of our conflicts with the aborigine, which have been incessant, perplexing, and costly. The interest of the narrative is enhanced by the pictures presented of the character and habits of a peculiarly fierce and unmanageable tribe.

LUCY M. SALMON'S "History of the Appointing Power of the President," the latest issue of "Papers of the American Historical Association," is an essay of great ability and thorough historical research. It is somewhat startling to see a lady's name attached as author to a paper of this character; for the style and treatment of the subject are thoroughly masculine, as well as masterly. The writer's familiarity with and use of public documents, and the contemporary literature relating to her subject, are remarkable. The publication of the paper is timely, as it discusses the topics concerning which the United States Senate is now in controversy with the President.

LITERARY NOTES AND NEWS.

MR. MARTIN F. TUPPER's memoirs are to be published in London this spring, with the title, "My Life as an Author."

A NEW novel by Octave Feuillet, entitled "La Morte," has been translated by Mr. J. H. Hager for early publication by Appleton & Co.

MR. GEORGE J. COOMBS announces a series of "Books for the Bibliophile," of which Andrew Lang's "Books and Bookmen" will be the first, followed by "The Pleasures of a Bookworm," by J. Rogers Lees.

COUNT TOLSTOY's "Anna Karénina," translated from the Russian by Nathan Haskell Dole, will be issued immediately by Thos. Y. Crowell & Co.

J. B. LIPPINCOTT Co. announce for immediate publication a new novel by Capt. Charles King, author of "The Colonel's Daughter," etc. Also, "Court Royal," a story of cross currents, by S. Baring-Gould; and "In a Grass Country," a story of love and sport, by Mrs. H. Lovett Cameron.

THE "Student's Kent," an Abridgment of Chancellor Kent's Commentaries on American Law, published by Houghton, Mifflin & Co., is edited by Eben Francis Thompson, with an introduction by the Hon. T. L. Nelson of the United States District Court. It aims to give the Commentaries in a concise form adapted for the student of to-day.

THE new "Index to Harper's Magazine," prepared by Mr. C. A. Durfee, is an admirable piece of bibliographical work. It includes volumes one to seventy—ten more than the previous index,—and has marked improvements in mechanical arrangement and in classification. The Index gives a new value to the sets of this favorite magazine.

THE "Memorial of the Life and Genius of George Fuller," to which Mr. Howells, Mr. Whittier and others contribute, is to contain some superb engravings after Mr. Fuller's pictures. The net proceeds of the sale of this book, which is limited to three hundred copies, will be given to Mrs. Fuller. It will be published early in April, by Houghton, Mifflin & Co.

A PLEASING variation from the common Easter card has been designed by Miss Irene E. Jerome, in "The Message of the Bluebird" (Lee and Shepard). There are some excellent tree-forms defined in the sketches of Miss Jerome, and there is a generally winsome look characterizing each page of mingled pencilling and poetry. The portrait of the blue-bird provokes a little criticism. It resembles more nearly a song-sparrow in outline and attitude. The ornithologist does not regard the blue-bird as a singer, sweet as are its soft broken warblings.

MR. R. R. BOWKER, who has done much practical work in the interests of international copyright, is preparing for early publication a volume on "Copyright, Its Law and Literature," which will contain a comprehensive study of the history, principles and law of the subject, in the United States, England and other countries, together with the copyright laws of the United States and those of Great Britain; a bibliography of literary property, giving a key to the entire literature of copyright; and the memorial of American authors in behalf of international copyright, with *fac-simile* signatures of more than a hundred leading writers.

MR. HENRY STEVENS, F.S.A., who died recently in London, at the age of sixty-seven, was one of the most widely-known bibliophiles of his age. He was a native of Vermont—G. M. B. ("Green Mountain Boy") being his favorite title,—and a graduate of Yale College in 1843. He went to London, and for many years bought the American books for the British Museum; in time building up for that institution an unequalled collection of these works. He made many other fine collections, among which were the Franklin manuscripts which he sold to the American government. He made original investigations and left a number of published works; among them "Historical Nuggets," "Rare Books Relating to America," "Notes on the Earliest Discoveries Relating to America," and the more recent "Who Spoils Our Books?" Mr. Stevens was an eccentric man, but greatly esteemed for his judgment, knowledge, and genial character.

TOPICS IN LEADING PERIODICALS.

APRIL, 1886.

"Alabama" and "Kearsarge." J. M. Browne. *Century*.
 "Alabama," Cruise and Combats of. M. Kell. *Century*.
 "Alabama," Life on. P. D. Haywood. *Century*.
 America, Winsor's History of. W. F. Poole. *Dial*.
 Amiel's Journal. H. N. Powers. *Dial*.
 Arctic Journal. An. Mrs. L. M. Pavy. *No. Am. Review*.
 Author An Accidental. Joel Chandler Harris. *Lippincott*.
 Blood Covenanting and Atonement. *Andover Review*.
 Blue Pasture Mountain. Alfred E. Lee. *Mag. Am. Hist.*
 Botany as a Recreation for Invalids. *Pop. Sci. Monthly*.
 Boys on Sunday. Elizabeth C. Stanton. *Forum*.
 Calaveras, Reminiscences of. *Overland*.
 Canada, Consolidation of. Watson Griffin. *Mag. Am. Hist.*
 Canada, French Problem in. *Popular Science Monthly*.
 Catholics, What They Want. T. S. Preston. *Forum*.
 Cattle-Raising. Frank Wilkeson. *Harper's*.
 Chancellorsville. Wm. H. Mills. *Mag. Am. History*.
 Charity, Reformation in. D. O. Kellogg. *Atlantic*.
 Child and State, The. D. D. Field. *Forum*.
 Children, Past and Present. Agnes Repplier. *Atlantic*.
 Chinese Question, The. *Overland*.
 Christianity and Popular Education. W. Gladden. *Cent.*
 Church, The Ideal. David Swing. *Forum*.
 Cities, Overcrowding in. Prosper Bender. *Mag. Am. Hist.*
 Civil Service Reform, a Postmaster's Experience. *Harper*.
 Creation and Worship. W. E. Gladstone. *Pop. Sci. Month.*
 "Didache," and Other Writings. *Andover Review*.
 Dogs, Toy. James Watson. *Century*.
 Earthquakes in Central America. *Popular Science Monthly*.
 Education, My. T. W. Higginson. *Forum*.
 Eight-hour System. George Gunton. *Forum*.
 English Prose Style. M. B. Anderson. *Dial*.
 Evolution, Organic. Herbert Spencer. *Pop. Sci. Monthly*.
 Florida. Gall Hamilton. *Forum*.
 French Illustrations. *Atlantic*.
 Gambetta's Electoral Tour. *North American Review*.
 Gladstone and Genesis. T. H. Huxley. *Pop. Sci. Monthly*.
 Government Under the Constitution. W. Wilson. *Atlantic*.
 Grant Memorial, The. *Century*.
 Hancock, General. W. L. Keese. *Magazine Am. History*.
 Hand-Work of School-Children. *Popular Science Monthly*.
 Historical Methods. *Atlantic*.
 Huygens, Christian. *Popular Science Monthly*.
 India, English Rule in. *North American Review*.
 Interviewer, The. O. B. Frothingham. *Forum*.
 Italy from a Tricycle. Elizabeth R. Pennell. *Century*.
 Kansas, Progress of. John A. Martin. *No. Am. Review*.
 Labor Question, Employer's View of. A. Carnegie. *Forum*.
 Literary Autobiography. Julian Hawthorne. *Lippincott*.
 Literary Experiences. Edgar Fawcett. *Lippincott*.
 Longfellow in Social Life. Annie Fields. *Century*.
 Man-like Apes. R. Hartmann. *Pop. Sci. Monthly*.
 Mexico, Economic Study of. D. A. Wells. *Pop. Sci. Month.*
 Missions in Turkey and Asia. C. C. Starbuck. *Andover*.
 Mohi, Madame, and Her Salon. *Atlantic*.
 Morris, Gouverneur. H. C. Lodge. *Atlantic*.
 National Museum, Gems of the. *Popular Science Monthly*.
 Negro in the South, The. Noah K. Davis. *Forum*.
 Neapolitan Sketches. Mary E. Vandyne. *Harper's*.
 Newgate of Connecticut. N. H. Eggleston. *Mag. Am. Hist.*
 North Carolina, Convention of 1788. *Mag. Am. Hist.*
 Painting of the Renaissance. W. L. Larned. *Dial*.
 Pigeons. F. Satterthwaite. *Harper's*.
 Poetry as a Representative Art. *Dial*.
 Religious Reform in Italy. W. C. Langdon. *Andover Rev.*
 Rhode Island, Constitutional Reform in. *No. Am. Review*.
 Rufus King, Vindication of. Charles King. *Century*.

"Scarlet Letter," Problems of. Julian Hawthorne. *Allant.* Scores and Tallies. Grant Allen. *Lippincott.* Shiloh, First Day's Battle at. W. F. Smith. *Mag. Am. Hist.* Ships. Phil. Robinson. *Harper's.* Shylock vs. Antonio. C. H. Phelps. *Atlantic.* Spiritual Problem of a Manufacturing Town. *Andover.* Strikes, Lockouts and Arbitration. Geo. M. Powell. *Cent.* Teeth of the Coming Man. Oscar Schmidt. *Pop. Sci. Mo.* Tennessee Campaign. Anna Ella Carroll. *No. Am. Rev.* University of Virginia, Elective System of. *Andover.* Whipping-Post, The. Lewis Hochelmer. *Pop. Sci. Month.*

BOOKS OF THE MONTH.

[The following list includes all New Books, American and Foreign, received during the month of March by Messrs. A. C. McClurg & Co. (successors to Jansen, McClurg & Co., Chicago.)]

BIOGRAPHY—HISTORY.

- Life of H. W. Longfellow.* With extracts from his Journals and Correspondence. Edited by S. Longfellow. 2 vols., 8vo. Gilt tops. Portraits and Illustrations. Ticknor & Co. \$6.00.
- Lives of Greek Statesmen.* Second Series. Ephialtes—Hermokrates. By the Rev. Sir G. W. Cox, Bart., M.A. 16mo, pp. 206. Harper & Bros. 75 cents.
- Hobbes.* By G. C. Robertson. *Portrait.* 16mo, pp. 240. "Philosophical Classics for English Readers." J. B. Lippincott & Co. \$1.25.
- Lorenz Alma Tadema.* His Life and Works. From the German of Georg Ebers. Illustrated. 16mo, pp. 92. W. S. Gottsberger. Paper, 40 cents; cloth, 75 cents.
- Rousseau.* By J. Morley. 2 vols., 16mo. Macmillan & Co. \$3.00.
- Voltaire.* By J. Morley. 16mo, pp. 365. Macmillan & Co. \$1.50.
- Outlines of Universal History.* By G. P. Fisher, D.D., LL.D. 2 vols., 8vo. Gilt tops. Iverson, Blakeman, Taylor & Co. Net, \$5.00.
- Amiel's Journal.* The Journal Intime of Henri-Frédéric Amiel. Translated, with an Introduction and Notes, by Mrs. H. Ward. 16mo, pp. 483. Macmillan & Co. \$2.50.
- The Fight for Missouri.* From the Election of Lincoln to the Death of Lyon. By T. L. Sneed. With Maps. 16mo, pp. 322. C. Scribner's Sons. \$1.50.
- The Story of Chaldaea.* From the Earliest Times to the Rise of Assyria (treated as a general introduction to the Study of Ancient History). From the French of Z. A. Ragozin. Illustrated. 16mo, pp. 381. "The Story of the Nations." G. P. Putnam's Sons. \$1.50.
- Battle-Fields Revisited.* Grant's Chattanooga Campaign. By Comrade C. O. Brown. Paper. Eaton & Anderson. 25 cents.

TRAVEL—ADVENTURE.

- North Borneo.* Explorations and Adventures on the Equator. By the late Frank Hutton. With Biographical Sketch and Notes. By Joseph Hutton, and Preface by Sir Walter Medhurst. Illustrated. 8vo, pp. 342. Scribner & Welford. \$4.50.
- Hunting Trips of a Ranchman.* Sketches of Sport on the Northern Cattle Plains. By T. Roosevelt. Illustrated by E. B. Frost, R. S. Gifford, J. C. Beard, Fannie E. Gifford, H. Sandham. *Cheaper edition.* 8vo, pp. 347. G. P. Putnam's Sons. \$3.50.
- Across the Jordan:* Being an Exploration and Survey of part of Hauran and Jaulan. By G. Schumacher, C.E. With additions by L. Oliphant, and G. Le Strange. Illustrated. 16mo, pp. 342. Scribner & Welford. \$2.25.
- Log of the Ariel.* In the Gulf of Maine. Illustrated by L. S. Ipsen. Oblong 4to. Cupples, Upham & Co. \$2.00.
- The Mexican Guide.* By T. A. Janvier. With Maps. 16mo, pp. 310. Leather. C. Scribner's Sons. Net, \$2.00.
- The Adirondacks as a Health Resort.* In cases of Pulmonary Phthisis, Acute and Chronic Bronchitis, Asthma, "Hay-Fever," and various Nervous Affections. Edited and compiled by J. W. Stickler, M.S., M.D. 16mo, pp. 198. G. P. Putnam's Sons. \$1.00.
- Adventures on the Great Hunting-Grounds of the World.* By V. Meunier. Illustrated. *Wonders of Man and Nature.* New and revised edition. 16mo, pp. 297. C. Scribner's Sons. \$1.00.

ESSAYS, BELLES-LETTRES, ETC.

- Letters to Dead Authors.* By A. Lang. 16mo, pp. 224. Gilt top. C. Scribner's Sons. \$1.00.

The Politics of Aristotle. Translated into English, with Introduction, Marginal Analysis, Essays, Notes, and Indices, by B. Jowett, M.A. 2 vols., 8vo. Clarendon Press, Oxford. Net, \$5.25.

Choice of Books, and other Literary Pieces. By Frederic Harrison. 16mo, pp. 447. Macmillan & Co. Paper, 30 cents; cloth, \$1.25.

Backlog Studies. By C. D. Warner. 16mo, pp. 262. "The Riverside Aikine Series." Houghton, Mifflin & Co. \$1.00.

Poetry as a Representative Art. By G. L. Raymond, L.H.D. 16mo, pp. 346. G. P. Putnam's Sons. \$1.75.

The Fear of Wakefield. By O. Goldsmith. Being a Facsimile Reproduction of the First Edition, published in 1795. With an Introduction by A. Dobson, and a bibliographical list of editions published in England and abroad. 2 vols., 16mo. Half vellum. London. \$5.00.

Thomas Carlyle's Works. "Ashburton Edition." To be completed in 17 vols., 8vo. Vols. VI., VII. and VIII., Cromwell's Letters and Speeches. J. B. Lippincott Co. English cloth, uncut, or cloth, paper title, gilt top. Per vol., \$2.50.

The Works of W. M. Thackeray. Popular Edition. In 26 vols., 16mo. Illustrated. Vol. XXV.—Miscellaneous Essays, Sketches, and Reviews. Vol. XXVI.—Contributions to "Punch" (not previously reprinted). J. B. Lippincott Co. Per vol., \$1.25.

Moon Lore. By the Rev. T. Harley, F.R.G.S. 8vo, pp. 296. London. \$2.75.

Wedding Chimes. Designed and Compiled by J. S. Kennard, D.D. Containing Marriage Certificate, Spaces for Photographs, etc. 4to. White cloth. Net, \$1.00.

Kinship and Marriage in Early Arabia. By W. R. Smith. University Press, Cambridge, England. Net, \$2.50.

The Olden Time Series. Gleanings chiefly from old newspapers of Boston and Salem, selected and arranged, with brief comments, by H. M. Brooks. Curiousities of the Old Lottery. 16mo, pp. 73. Ticknor & Co. 50 cents.

Letters from a Chimney Corner. A Plea for Pure Homes and Sincere Relations between Men and Women. Paper, 25 cents.

MUSIC—POETRY.

Music-Study in Germany. From the Home Correspondence of Amy Fay. Edited by the author of "Co-operative Housekeeping." Ninth edition. 16mo, pp. 352. A. C. McClurg & Co. \$1.25.

The Sirens Three. A Poem. Written and Illustrated by Walter Crane. Quarto, fancy boards. Macmillan & Co. \$3.50.

Tennyson's In Memoriam. 16mo, pp. 214. "Golden Treasury Series." Macmillan & Co. \$1.25.

The Same. Large paper edition, limited to 500 copies. Net, \$2.75.

The Disciples. By Harriet E. H. King. 16mo, pp. 319. London. Net, \$1.75.

A Stroll with Keats. Illustrated by Frances C. Brown. 4to. Gilt edges. Ticknor & Co. \$1.50.

Byron—Childe Harold. Edited, with Introduction and Notes, by H. F. Tozer, M.A. 16mo, pp. 336. Gilt top. Clarendon Press Series. Oxford. Net, \$1.25.

An Italian Garden. A Book of Songs. By A. Mary F. Robinson. 16mo, pp. 102. Vellum. Roberts Bros. \$1.00.

Cosmos. By Drogheda. 4to, pp. 136. Illuminated paper covers. \$1.00.

Lucile. By Owen Meredith. New edition. 16mo, pp. 352. Vellum paper covers. White, Stokes, & Allen. \$1.00.

ART—ARCHITECTURE.

Etching in America. With List of American Etchers and Notable Collections of Prints. By J. R. W. Hitchcock. 16mo, pp. 96. White, Stokes, & Allen. \$1.25.

Memoirs of the Early Italian Painters. By Mrs. Jameson. New edition. 16mo, pp. 332. Gilt top. Houghton, Mifflin & Co. \$1.25.

Sketches of the History of Christian Art. By Lord Lindsay. Second edition. 2 vols., 8vo. C. Scribner's Sons. \$9.00.

Artistic Homes. In City and Country. By A. W. Fuller. Revised and enlarged edition, with 76 full-page illustrations and explanations. Ticknor & Co. \$4.50.

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REFERENCE—EDUCATIONAL.

- Index to Harper's New Monthly Magazine.* Alphabetical, Analytical, and Classified. Vols. I. to LXX. inclusive. From June, 1850, to June, 1883. Compiled by C. A. Duffee. 8vo, pp. 783. Harper & Bros. \$1.00.
- Class-Book of Geology.* By A. Geikie, LL.D., F.R.S. Illustrated. 12mo, pp. 515. Macmillan & Co. Net, \$2.50.
- The Butterflies of the Eastern United States.* For the Use of Classes in Zoology and Private Students. By G. H. French, A.M. 12mo, pp. 492. J. B. Lippincott Co. \$2.00.
- Manual Training.* The Solution of Social and Industrial Problems. By C. H. Ham. Illustrated. 16mo, pp. 403. Harper & Bros. \$1.50.
- The History of Pedagogy.* From the French of G. Compayré. With an Introduction and Notes by W. H. Payne, A.M. 12mo, pp. 502. D. C. Heath & Co. \$1.75.
- Studies in Greek Thought.* Essays selected from the papers of the late L. K. Packard. 16mo, pp. 122. Ginn & Co. \$1.00.
- Examples of Differential Equations,* with Rules for their Solution. By G. A. Osborne, S.B. 12mo, pp. 50. Ginn & Co. 35 cents.
- Popular Family Atlas of the World.* Quarto, paper. J. B. Lippincott Co. 35 cents.

SCIENTIFIC.

- Spectrum Analysis.* Six Lectures. By Sir Henry E. Roscoe, LL.D., F.R.S. Fourth edition. Revised and enlarged by the author and by A. Schuster, Ph.D., F.R.S. Illustrated. 8vo, pp. 452. Macmillan & Co. \$6.00.
- Electro-Deposition.* A Practical Treatise on the Electrolysis of Gold, Silver, Copper, Nickel, and other Metals, and Alloys. With descriptions of Voltaic Batteries, Magneto and Dynamo-Electric Machines, Thermopile, and of the Materials and Processes used in Every Department of the Art, and several chapters on Electro-Metallurgy. By A. Watt. 12mo, pp. 508. London. Net, \$1.30.
- The Mammalia.* In their Relations to Primeval Times. By O. Schmidt. Illustrated. 12mo, pp. 308. "The International Scientific Series." D. Appleton & Co. \$1.50.
- Small Fruits:* Their Propagation and Cultivation, including the Grape. By W. H. Hills. Illustrated. 8vo, pp. 138. Cupples, Upham & Co. \$1.00.
- The Wonders of Water.* From the French of G. Tissandier. Edited, with numerous additions, by S. De Vere, D.D., LL.D. Illustrated. "Wonders of Science." New and revised edition. 12mo, pp. 350. C. Scribner's Sons. \$1.00.

GOVERNMENT—ECONOMICS—SOCIOLOGY.

- The Governance of England:* Otherwise called The Difference between an Absolute and Limited Monarchy. By Sir John Fortescue, Kt. A revised text. Edited, with Introduction, Notes, and Appendices, by C. Plummer, M.A. 8vo, pp. 387. Clarendon Press Series. Oxford. Net, \$3.25.
- The Theory of the State.* From the German of J. K. Bluntschli. 8vo, pp. 518. Clarendon Press Series. Oxford. Net, \$3.25.
- The Influence of the Roman Law on the Law of England.* By T. E. Scrutton. 8vo, pp. 190. London. Net \$3.00.
- An Abridgment of Kent's Commentaries on American Law.* By E. F. Thompson. With an Introduction by Hon. T. L. Nelson. 12mo, pp. 339. Houghton, Mifflin & Co. Net, \$2.50.
- History of the Appointing Power of the President.* By Lucy M. Salmon. "Papers of the American Historical Association." 8vo, pp. 129. Paper. G. P. Putnam's Sons. Net, \$1.00.
- American Diplomacy.* And the Furtherance of Commerce. By E. Schuyler, Ph.D., LL.D. 8vo, pp. 469. Gilt top. C. Scribner's Sons. \$2.50.
- Protection to Home Industry.* By Rev. E. E. Thompson, A.M. 8vo, pp. 159. D. Appleton & Co. \$1.00.
- The Chinese at Home and Abroad.* Together with the Report of the Special Committee of the Board of Supervisors of San Francisco, on the Condition of the Chinese Quarter of the City. By W. B. Farwell. 8vo, pp. 114. A. L. Bancroft & Co. \$1.25.
- The Expulsion of the Chinese.* What is a Reasonable Policy for the Time? A Sermon delivered by the Rev. C. D. Barrows, D.D. Paper. S. Carson & Co. 25 cents.

FICTION.

- The Bostonians.* By Henry James. 12mo, pp. 442. Macmillan & Co. \$2.00.
- A Tale of a Lonely Parish.* By F. Marion Crawford. 12mo, pp. 80. Macmillan & Co. \$1.50.

- Anna Karénina.* From the Russian of Count L. N. Tolstol. 12mo, pp. 709. T. Y. Crowell & Co. \$1.75.
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- The Mill Mystery.* By Anna K. Green. 16mo, pp. 329. G. P. Putnam's Sons. Paper, 50 cents; cloth, \$1.00.
- The Aliens.* By H. F. Keenan. 12mo, pp. 453. D. Appleton & Co. \$1.25.
- The Prolate.* By Isaac Henderson. 16mo, pp. 350. Ticknor & Co. \$1.50.
- Colonel Cheswick's Campaign.* By Flora L. Shaw. 16mo, pp. 436. Roberts Bros. \$1.25.
- The Sphinx's Children, and Other People's.* By Rose T. Cooke. 16mo, pp. 484. Ticknor & Co. \$1.50.
- After His Kind.* By J. Coventry. 16mo, pp. 324. "Leisure Hour Series." H. Holt & Co. \$1.00.
- The History of a Week.* By L. B. Walford. 16mo, pp. 225. "Leisure Hour Series." H. Holt & Co. Paper, 25 cents; cloth, \$1.00.
- The Vicar's People.* A Story of a Stain. By G. M. Fenn. 16mo, pp. 345. Cassell & Co. \$1.00.
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